



Christmas at Pops 1988



THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS

Conductor

HARRY ELLIS DICKSON

Associate Conductor

Laureate

First Violins

Tamara Smirnova-Šajfar

Concertmaster

Leo L. Beranek Chair

Lucia Lin

Edward and Bertha C. Rose Chair

Bo Youp Hwang

Max Winder

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

Raymond Sird

Amnon Levy

*Jerome Rosen

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

Joseph Conte

Second Violins

Vyacheslav Uritsky

Ronan Lefkowitz

Jennie Shames

Joseph Scheer

Victor Romanul

Ling Ling Guan

Lisa Crockett

Alexander Romanul

Victoria Kintner

Sharan Leventhal

Michael Rosenbloom

Abraham Appleman

Carol Lieberman

Violas

Robert Barnes

Jerome Lipson

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

Betty Benthin

Roberto Diaz

Katherine Murdock

Susan Culpo

Rachel Fagerburg

Cellos

Joel Moerschel

Helene and Norman L.

Cahners Chair

Robert Ripley

Luis Leguía

Carol Procter

Ronald Feldman

*Jerome Patterson

*Jonathan Miller

Ronald Lowry

Theresa Borsodi

Basses

Lawrence Wolfe

Joseph Hearne

Bela Wurtzler

John Salkowski

*Todd Seeber

*John Stovall

Robert Caplin

Flutes

Leone Buyse

Elinor Preble

Piccolo

Lois Schaefer

Oboes

Wayne Rapier

Ira Deutsch

English Horn

Valerie Edwards

Clarinets

Peter Hadcock

Thomas Martin

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero

Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfuhl

Jonathan Menkis

Richard Menaul

Trumpets

Timothy Morrison

Peter Chapman

Steven Emery

Thomas Smith

Trombones

Norman Bolter

Lawrence Isaacson

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith

Thomas Gauger

Frank Epstein

Fred Buda

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Jerome Rosen

Fred Buda

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

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Harry Shapiro

Librarians

Marshall Burlingame

William Shisler

James Harper

Stage Manager

Alfred Robison

*Participating in a system
of rotated seating within
each string section.

JOHN WILLIAMS

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than sixty-five films, including *Goodbye, Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, *The Witches of Eastwick*, and *Empire of the Sun*. He has received 23 Academy Award nominations and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* Mr. Williams received two Academy Award nominations this year in the category of Best Original Score for a Motion Picture, for *The Witches of Eastwick* and *Empire of the Sun*. He recently completed the score for the film *The Accidental Tourist*, scheduled for release this winter.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!", composed for the Special Olympics in celebration of the 1987 International Summer Games, and the theme for the 1988 Summer Olympics held in Seoul, Korea.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America*, *the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request* . . . featuring music of John Williams. Under a continuing exclusive contract with Philips Records, two new John Williams/Boston Pops Orchestra recordings, Holst's *The Planets* and *Digital Jukebox*, were released last spring. Scheduled for release in March is a Boston Pops recording entitled *Britannia*, which will feature music of the British Isles, including John Williams's Suite from *Jane Eyre* and Peter Maxwell Davies's "An Orkney Wedding, With Sunrise."

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 sponsored by Signal Companies, Inc., and on a tour of Japan last November. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.



HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras, including the Baltimore Symphony, the Florida Symphony, the National Symphony in Washington, the Montreal Symphony, the Edmonton Symphony, the National Arts Centre Orchestra in Ottawa, the Quebec Symphony, the Jerusalem Symphony, the San Diego Symphony, the Atlanta Symphony, and the Chautauqua Symphony. In 1975 he conducted the Boston Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. His guest conducting schedule for the 1988-89 season includes Pops concerts with a number of orchestras throughout the United States and Canada.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.



RONALD FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman has appeared as guest conductor with the Boston Pops Orchestra for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood, where he substituted for the ailing John Williams, leading the ensemble in John Harbison's *Remembering Gatsby*. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, he was also music director and conductor for five seasons of the New England Philharmonic (formerly the Mystic Valley Orchestra). In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music, taking first place in the community orchestra division. Mr. Feldman's recent appearances as guest conductor have included the Pro Arte Chamber Orchestra, the Springfield Symphony, with special guest Leslie Uggams, and the MIT Experimental Studio. In March 1989 he will conduct the Berkshire Symphony. Mr. Feldman has performed with the contemporary chamber group Collage; he is a member of the Greylock Trio for flute, cello, and harp and of the Copley String Trio.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the New England Conservatory, the Tanglewood Music Center, and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department. His cello teachers have included Claus Adam, Harvey Shapiro, Joseph Emonts, and Leslie Parnas. Mr. Feldman has received formal training in conducting with Leon Barzin at Tanglewood.



THE TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987, of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of a *cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder* and Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.



GUEST NARRATORS

Broadcaster **Paul Benzaquin** has enjoyed a long and successful career at several Boston radio stations, including WEEI, where he worked for twenty-five years, WBZ, and WRKO, where he currently hosts a program one night each week. Host of his own television show from 1970 to 1974, Mr. Benzaquin has also written a book about the Cocoanut Grove fire. He has collaborated on several previous occasions with Harry Ellis Dickson, serving as narrator for Boston Symphony Youth Concerts and at Boston Pops Esplanade concerts.

Co-anchor of WBZ-TV Channel 4's Eyewitness News-casts at 6 and 11 p.m., **Liz Walker** made her Boston debut as WBZ-TV's Eyewitness News weekend anchor on April 5, 1980, and assumed her current position in the fall of 1981. She began her broadcasting career in 1974 at KATV in her hometown of Little Rock, Arkansas, later working at KMGH-TV in Denver and KRON-TV in San Francisco before joining WBZ-TV.

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.
All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.
Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."
Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.
Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.
Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low,
Let it snow! Let it snow! Let it snow!
When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.
The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.
Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.
They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.
And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!
Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!
In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"
But you can do the job when you're in town"—
Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J.S. Pierpont

Dashing thro' the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on bob'tails ring,
Making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one horse open sleigh—eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one horse open sleigh.
Oh what fun it is to ride
In a one—horse—o—pen sleigh!





THE BOSTON POPS ORCHESTRA

Thursday afternoon, December 22, at 3:30

JOHN WILLIAMS conducting

Thursday evening, December 22, at 7:30

HARRY ELLIS DICKSON conducting

Wednesday afternoon, December 21, at 3:30

Wednesday evening, December 21, at 7:30

Friday afternoon, December 23, at 3:30

RONALD FELDMAN conducting

THE BOSTON POPS ESPLANADE ORCHESTRA

Saturday evening, December 17, at 7:30

Friday evening, December 23, at 7:30

JOHN WILLIAMS conducting

Sunday afternoon, December 18, at 3:30

Sunday evening, December 18, at 7:30

HARRY ELLIS DICKSON conducting



TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Sanctus from *Requiem*

Duruflé

Selections from *The Nutcracker*

Tchaikovsky

March

Dance of the Sugar Plum Fairy

Trepak

Waltz of the Flowers

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All on a Christmas Morning—

Christ in the Stranger's Guise—Caroling, Caroling—

Some Children See Him—O, Harken Ye

Hallelujah Chorus from *Messiah*

Handel

INTERMISSION

March of the Toys from *Babes in Toyland*

Herbert

A Visit from Saint Nicholas

arr. Reisman

(*'Twas the Night Before Christmas*)

Story by Clement C. Moore

PAUL BENZAQUIN, narrator (Sunday afternoon and evening, Thursday evening)

HARRY ELLIS DICKSON, narrator (Friday evening)

LIZ WALKER, narrator (Saturday evening, Thursday afternoon)

The Skaters Waltz (Wednesday afternoon and evening, Friday afternoon)

Waldteufel

The Viennese Music Clock from *Háry János Suite*

Kodály

A Merry Little Sing-Along arr. Reisman
 Rudolph, the Red-Nosed Reindeer—
 Have Yourself a Merry Little Christmas—
 Let It Snow! Let It Snow! Let It Snow!—
 The Christmas Song—Winter Wonderland—
 Jingle Bells

For lyrics to a Merry Little Sing-along, please see page 7.

Two Winter Favorites Berlin-Mason
Anderson
 White Christmas
 Sleigh Ride

A Christmas Festival arr. Anderson-Courage
 Joy to the World—Deck the Halls—God Rest
 Ye Merry, Gentlemen—Good King Wenceslas—
 Hark! the Herald Angels Sing—The First Noel—
 Silent Night—Jingle Bells—O, Come All Ye Faithful

We Wish You a Merry Christmas arr. Harris

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.
 Baldwin Piano

THE CAROLS OF ALFRED BURT

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas carols.

The Christmas carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing, and the new carol would be mailed to an ever-increasing number of people (the Burts' Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols). Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat "King" Cole, Andy Williams, Mel Tormé, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday—snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyric may express the joys of secular Christmas, it is "blessed Christmas." Alfred Burt was 33 when he died, and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-masterpieces assure his place in music history.

—Jerome D. Cohen

SYMPHONY HALL INFORMATION

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THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m.

TO PURCHASE TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call “Symphony-Charge” at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. or Sunday from 1 p.m. until 6 p.m. There is a handling fee of \$1.50 for each ticket ordered by phone.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES are available in the Cohen Wing near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Wing.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the main entrance.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their support of the Boston Symphony Orchestra and the Boston Pops.

The BSO thanks the Decorating Committee of the Boston Symphony Association of Volunteers, chaired by Martha Boyd and Nancy Forster, for the holiday decorations in the corridors and lounges of Symphony Hall.

The Symphony Shop

THE BOSTON POPS COLLECTION

White t-shirt with Boston skyline and fireworks	S, M, L, XL	\$12.00
Black t-shirt with French horn and fireworks in neon colors	S, M, L, XL	\$12.00
Red mug with 22K gold Pops logo	\$8.00	
Dark or milk chocolate Pops pop, made by Harbor Sweets	\$1.25	

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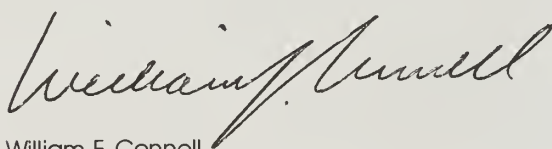
Dear Friends of the Boston Symphony and Boston Pops Orchestras:

We extend a most cordial welcome to you to the fifth annual Company Christmas At Pops. We are delighted to have you with us for this festive occasion.

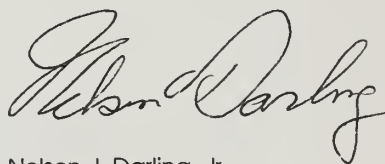
This evening John Williams will conduct a traditional Christmas concert with a special guest appearance by Gene Shalit of NBC-TV's "Today" program. Through your enthusiastic participation and that of the other sponsors and advertisers, the proceeds from this concert will be used to support our world-renowned Boston Symphony and Boston Pops Orchestras.

Joining us as guests this evening are 200 children and their chaperones from the Massachusetts Association of Retarded Citizens and ArtsReach. Each of the children will receive a Christmas gift certificate through the generous contribution of Zayre Stores.

We hope you enjoy this splendid holiday evening, and extend our warm wishes for a joyous holiday season.



William F. Connell
Chairman
A Company Christmas At Pops



Nelson J. Darling, Jr.
Chairman
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BUSINESS & PROFESSIONAL LEADERSHIP PROGRAM

The BSO Business and Professional Leadership Committee was founded in 1980 by area business leaders in recognition of the Boston Symphony Orchestra's significant contribution to the corporate community. The Boston Symphony Orchestra is a world-renowned musical institution. In addition, the Boston Pops and the Tanglewood Music Center contribute significantly toward maintaining and building the cultural reputation of Boston and New England.

The BSO serves as a cultural ambassador throughout the world. Its sphere of influence extends internationally through tours, recordings, television and radio broadcasts, education, and print media. This Boston-based world organization helps the business community recruit and retain its most needed asset – human resources.

The extensive BSO family of musical talent provides great pleasure to the business community's employees, their families, customers, and friends. This major cultural resource improves the quality of life, but not without a price.

Beyond ticket sales and individuals' private contributions, additional funding is necessary. The BSO has earned a central position among the many cultural institutions seeking public and private support. The corporate community under the BSO Business and Professional Leadership Committee joins together to assure the orchestra's continued success.

This program is run by a committee whose core group of professionals and corporate executives directs companies that operate within a 100-mile radius of historic Symphony Hall. The BSO Business and Professional Leadership Program makes it possible for business leaders to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America.

BSO Business & Professional Leadership Program

Business and Professional members are entitled to the following privileges:

Program Recognition: A listing of the company and its senior executive in the weekly program book throughout the Winter Season. This listing includes recognition of support at the following levels: \$1,250, \$2,500, \$5,000 and \$10,000 and above.

Higginson Room: Access to the Higginson Room, the attractive private reception lounge located in the Cohen Wing of Symphony Hall. This room has a coat check and a bar. Members may host guests in the Higginson Room before concerts and during intermission.

Ticket Availability: Members and their guests may obtain tickets on short notice, depending upon availability, by calling the BSO Corporate Development office at (617) 266-1492.

Business Annual Fund

Annual unrestricted support is essential to the BSO because it provides unrestricted income to cover current operating expenses. Each year these funds help preserve our endowment capital and provide a critical margin of difference in the orchestra's service to music and the public. Membership in the BPLP is available to Annual Fund donors of \$1,250 or more.

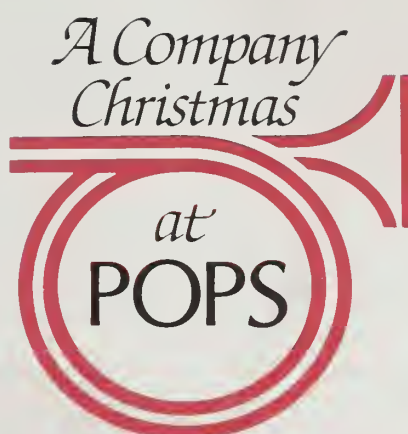
Presidents at Pops

This unique event is an exclusive performance by the Boston Pops Orchestra for business leaders and their guests. The concert is held each June and is preceded by a formal dinner dance in May honoring the companies' chief executives. The Leadership Dinner is the most prestigious gathering of senior executives in the Greater Boston area.

This special program was inaugurated in 1982. A concert package for \$5,000 consists of 20 tickets, combining floor and balcony seating, with dinner and cocktails included.

A Company Christmas at Pops

This program debuted in December 1984, with overwhelming success. It's a unique and festive holiday performance exclusively for business leaders and their guests. Admission is \$3,000 for a package of 16 tickets with dinner and holiday drinks.



On behalf of
the "Company Christmas at Pops" Committee,
the Boston Symphony Orchestra welcomes
the Massachusetts Association of Retarded Citizens and ArtsReach
as our guests this evening.
And we extend to Zayre Stores
our sincere thanks
for their continued generosity.

*We also wish to express our sincere thanks
to the following businesses and corporations
for their generous contributions to the children's program.*

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THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's ideas were inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.


The new century dawned in Boston with a new name and a new home for the “Promenade Concerts.” The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the “Pops.” Now being frequently performed was a recent patriotic work by America's “March King,” John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – “The Stars and Stripes Forever.”

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to “go gold” by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program “Evening at Pops,” a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to as the “tripartite program format,” with an opening third of light classical music, a



middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of "Evening at Pops," and led a series of best-selling recordings under an exclusive contract with Philips records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, *With a Song in My Heart*, *America*, *the Dream Goes On*, *Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, and *By Request . . .*, an album of music by John Williams. The latest Pops recordings, Holst's *The Planets* and *Digital Jukebox*, were released last spring. Scheduled for release in March is a Boston Pops recording entitled *Britannia*, which will feature music of the British Isles, including John Williams's Suite from *Jane Eyre* and Peter Maxwell Davies's "An Orkney Wedding, With Sunrise."

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; the Boston Pops Esplanade Orchestra has made two tours of United States summer festivals and last November visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
Conductor Laureate

First Violins

Tamara Smirnova-Šajfar
Concertmaster
Leo L. Beranek *Chair*

Lucia Lin
Bo Youp Hwang
Max Winder
Gottfried Wilfinger
Fedy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Amnon Levy

*Jerome Rosen
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriadis
*James Cooke
Joseph Conte

Second Violins

Vyacheslav Uritsky
Ronan Lefkowitz
Jennie Shames
Joseph Scheer
Victor Romanul
Ling Ling Guan
Lisa Crockett
Alexander Romanul
Victoria Kintner
Sharan Leventhal
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Ronald Lowry
Theresa Borsodi

Basses

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Bela Wurtzler
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*Todd Seeber
*John Stovall
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Lois Schaefer

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Wayne Rapier
Ira Deutsch

English Horn

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Peter Hadcock
Thomas Martin

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Craig Nordstrom

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Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jonathan Menkis
Richard Menaul

Trumpets

Timothy Morrison
Peter Chapman
Steven Emery
Thomas Smith

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Fred Buda

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

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James Harper

Stage Manager

Alfred Robison

*Participating in a system of rotated
seating within each string section

JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than sixty-five films, including *Goodbye Mr. Chips*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)*, *Return of the Jedi*, *Indiana Jones and the Temple of Doom*, *The Witches of Eastwick*, and *Empire of the Sun*. He has received 23

Academy Award nominations and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* Mr. Williams received two Academy Award nominations this year in the category of Best Original Score for a Motion Picture, for *The Witches of Eastwick* and *Empire of the Sun*. He recently completed the score for the film *The Accidental Tourist*, scheduled for release this winter.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the *Liberty Fanfare*, composed for the rededication of the Statue of Liberty, and "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games. Mr. Williams recently composed the theme for the 1988 Summer Olympics held in Seoul, Korea.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of this World*, *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America, the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request . . .*, featuring music of John Williams. Under a continuing exclusive contract with Philips Records, two new John Williams/Boston Pops Orchestra recordings, Holst's *The Planets*, and *Digital Jukebox* were released last spring. Scheduled for release in March is a Boston Pops recording entitled *Britannia*, which will include John Williams's Suite from *Jane Eyre* and Peter Maxwell Davies's "An Orkney Wedding, With Sunrise."

Mr. Williams has led the Boston Pops Esplanade Orchestra on a United States tour in 1985 sponsored by Signal Companies, Inc., and on a tour of Japan last November. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. In the past few years he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Northeastern University, Tufts University, the University of South Carolina at Columbia, Boston University, and the New England Conservatory of Music.

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, the founder and Conductor Laureate of the Boston Symphony Youth Concerts, and Music Director of the Boston Classical Orchestra. He recently retired from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky, was named Assistant Conductor of the Pops in 1958 and Associate Conductor in 1980, and founded the Boston Symphony Orchestra's current Youth Concert series in 1959.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras, including the Baltimore Symphony, the Florida Symphony, the National Symphony in Washington, the Montreal Symphony, the Edmonton Symphony, the National Arts Centre Orchestra in Ottawa, the Quebec Symphony, the Jerusalem Symphony, and the San Diego Symphony, the Atlanta Symphony, and the Chautauqua Symphony. In 1975 he conducted the Boston Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. His guest conducting schedule for the 1989-89 season includes Pops concerts with a number of orchestras throughout the world.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award.

In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry



Ellis Dickson Orchestral Suite at Madison Park High School. Mr. Dickson holds honorary degrees from Boston's Berklee College of Music and Emmanuel College, Lesley College, Curry College, North Adams State College, Southeastern Massachusetts University, and from the American College of Greece. In the spring of 1987 he received honorary degrees from Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.



PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *Conductor*

TANGLEWOOD FESTIVAL CHORUS, John Oliver, *Conductor*

A Company Christmas at Pops
Monday evening, December 19, 1988, at 8

Hallelujah from *Christ on the Mount of Olives*

Beethoven

Sanctus from *Requiem*

Durufle

Selections from *The Nutcracker*

Tchaikovsky

March

Dance of the Sugar-Plum Fairy

Trepak

Waltz of the Flowers

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children – All on a Christmas Morning –

Christ in the Stranger's Guise – Caroling, Caroling –

Some Children See Him – O, Harken Ye

Hallelujah Chorus from *Messiah*

Handel

INTERMISSION

March of the Toys from *Babes in Toyland*

Herbert

A Visit from Saint Nicholas

arr. Reisman

(*'Twas the Night Before Christmas*)

Story by Clement C. Moore

GENE SHALIT, narrator

The Viennese Musical Clock from *Háry János* Suite

Kodály

A Merry Little Sing-Along

Rudolph, the Red-Nosed Reindeer –

Have Yourself a Merry Little Christmas –

Let It Snow! Let It Snow! Let It Snow! –

The Christmas Song – Winter Wonderland –

Jingle Bells

Two Winter Favorites

White Christmas

Berlin-Mason

Sleigh Ride

Anderson

A Christmas Festival

arr. Anderson-Courage

Joy to the World – Deck the Halls – God Rest Ye

Merry Gentlemen – Good King Wenceslas –

Hark! the Herald Angels Sing – The First Noel –

Silent Night – Jingle Bells – O, Come All Ye Faithful

We Wish You a Merry Christmas

arr. Harris

John Williams and the Boston Pops Orchestra
record exclusively for Philips Records.

Baldwin Piano

TANGLEWOOD FESTIVAL CHORUS



John Oliver, Conductor

Now in its nineteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, and working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard

Bernstein, Kurt Masur, and Charles Dutoit. Noteworthy recent performances have included the world premiere of Sir Michael Tippett's *The Mask of Time* under Sir Colin Davis in April 1984, the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* under Seiji Ozawa in April 1986, and the world premiere in April 1987 of Donald Martino's *The White Island*, the last of the Boston Symphony Orchestra's centennial commissions, performed at a special Symphony Hall concert under John Oliver's direction.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. An album of a *cappella* twentieth-century American music, recorded at the invitation of Deutsche Grammophon, was a 1979 Grammy nominee. Recordings with Ozawa and the orchestra available on compact disc include Schoenberg's *Gurrelieder*, Mahler's Symphony No. 8, the *Symphony of a Thousand*, and Mahler's Symphony No. 2, *Resurrection*, on Philips, and Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc. Last season the chorus recorded Poulenc's *Stabat Mater* and *Gloria* with Mr. Ozawa, the orchestra, and soprano Kathleen Battle for Deutsche Grammophon. The chorus may also be heard in Debussy's *La Damselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS, on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its twelfth season. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and led performances of Bach's B minor Mass at Symphony Hall in December that year.

THE CAROLS OF ALFRED BURT

The story of Alfred Burt is short, for his life was short. He was born in Marquette, Michigan, grew up in Pontiac, graduated from the University of Michigan in 1942, spent four years in the armed services, and moved to southern California in 1949. There he became arranger and first trumpeter in the Alvino Rey Orchestra and appeared on both radio and television with Rey, Horace Heidt, and the King Sisters. In 1953, Burt was found to have inoperable lung cancer and set about putting his affairs in order. Only hours before his death in February 1954, Burt signed a contract with Columbia Records for an album of his Christmas carols.

The Christmas carols had started with Burt's father, the Reverend Bates G. Burt. Each year the Reverend Mr. Burt would compose a carol and distribute it to his friends as a Christmas card. After Alfred graduated from college with a music degree, the father turned the task of composing the annual carol over to his son, but continued to provide the lyrics. In 1949, Wihla Hutson, a church organist and family friend from Pontiac, started providing the lyrics and continued to do so until Burt's death. Each year, when the poem arrived, Burt would write the music; his wife Anne would design the card and supervise its printing and the new carol would be mailed to an ever-increasing number of people (the Burt's Christmas list grew from 50 to 450 names).

The carols were frequently sung at Christmas parties given in and around Hollywood (John Williams recalls many occasions at which the highlight of the party was singing these carols.) Shortly after his death, Burt's carols were published by Shawnee Press, Inc., and have enjoyed a steadily increasing popularity, especially among music educators. Among the people who have performed and recorded the carols of Alfred Burt are Nat "King" Cole, Andy Williams, Mel Tormé, Tennessee Ernie Ford, and Fred Waring.

There is a tendency for modern Christmas songs to deal with the secular side of the holiday – snow, shopping, and Santa Claus; Alfred Burt's carols are concerned with the sacred side. Even when the lyrics may express the joys of secular Christmas, it is "blessed Christmas." Alfred Burt was 33 when he died and his musical legacy consists of only fifteen short carols which successfully capture the true spirit and meaning of Christmas. However, these fifteen mini-masterpieces assure his place in music history.

– Jerome D. Cohen

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, had a very shiny nose,
And if you ever saw it, you would even say it glows.

All of the other reindeer used to laugh and
call him names.

They never let poor Rudolph join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say:

"Rudolph, with your nose so bright, won't you guide
my sleigh tonight."

Then how the reindeer loved him, as they shouted out
with glee:

"Rudolph, the red-nosed reindeer, you'll go down
in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin & Ralph Blane

Have yourself a merry little Christmas, let your heart
be light,

From now on, our troubles will be out of sight.

Have yourself a merry little Christmas, make the
Yuletide gay,

From now on, our troubles will be miles away.

Here we are as in olden days, happy golden days
of yore,

Faithful friends who are dear to us gather near to us
once more.

Through the years we all will be together, if the Fates allow,

Hang a shining star upon the highest bough,

And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,

But the fire is so delightful,

And since we've no place to go,

Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,

And I brought some corn for popping;

The lights are turned 'way down low,

Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,

How I'll hate going out in the storm!

But if you'll really hold me tight

All the way home I'll be warm.

The fire is slowly dying,

And, my dear, we're still good-bye-ing,

But as long as you love me so,

Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé & Robert Wells

Chestnuts roasting on an open fire,

Jack Frost nipping at your nose,

Yuletide carols being sung by a choir,

And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe

Help to make the season bright,

Tiny tots with their eyes all a-glow

Will find it hard to sleep tonight.

They know that Santa's on his way,

He's loaded lots of toys and goodies on his sleigh.

And ev'ry mother's child is gonna spy

To see if reindeer really know how to fly.

And so I'm offering this simple phrase

To kids from one to ninety-two

Al-tho' it's been said many times many ways:

Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?

In the lane, snow is glist'nin'.

A beautiful sight, we're happy tonight,

Walkin' in a winter wonderland!

Gone away is the blue-bird,

Here to stay is a new bird,

He sings a love song, as we go along,

Walkin' in a winter wonderland!

In the meadow we can build a snowman,

Then pretend that he is Parson Brown:

He'll say, "Are you married?" We'll say, "No, man!"

But you can do the job when you're in town" –

Later on, we'll conspire,

As we dream by the fire,

To face unafraid, the plans that we made,

Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one horse open sleigh,

O'er the fields we go, laughing all the way;

Bells on bob'tails ring, making spirits bright;

What fun it is to ride and sing a sleigh-ing song to-night.

Oh!

Jingle bells, jingle bells, jingle all the way,

Oh what fun it is to ride in a one horse open sleigh-eigh!

Jingle bells, jingle bells, jingle all the way,

Oh what fun it is to ride in a one horse open sleigh.

Oh what fun it is to ride in a one-horse-open sleigh!



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HIGHLIGHTS — 1984 - 1987



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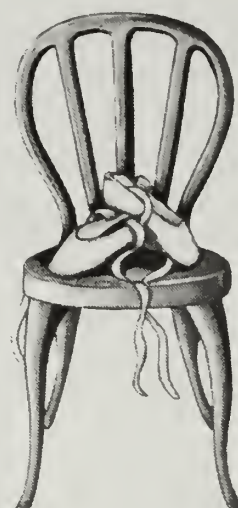
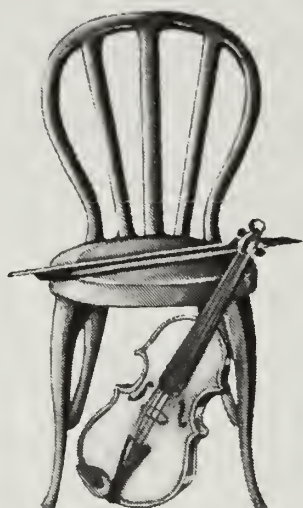
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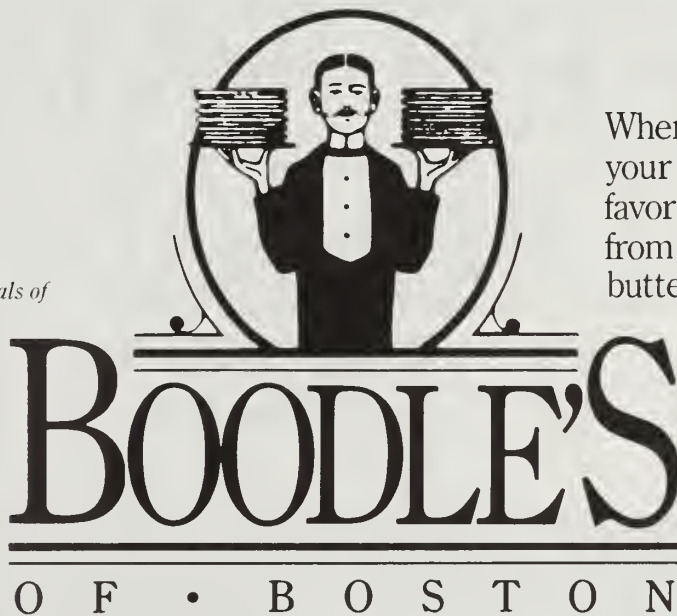
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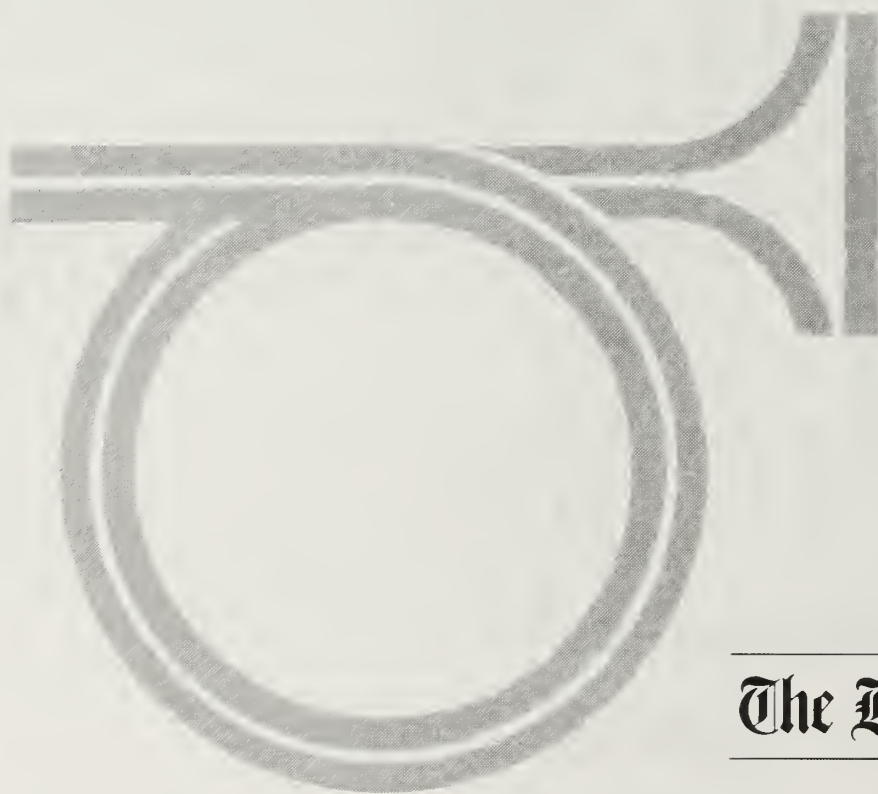
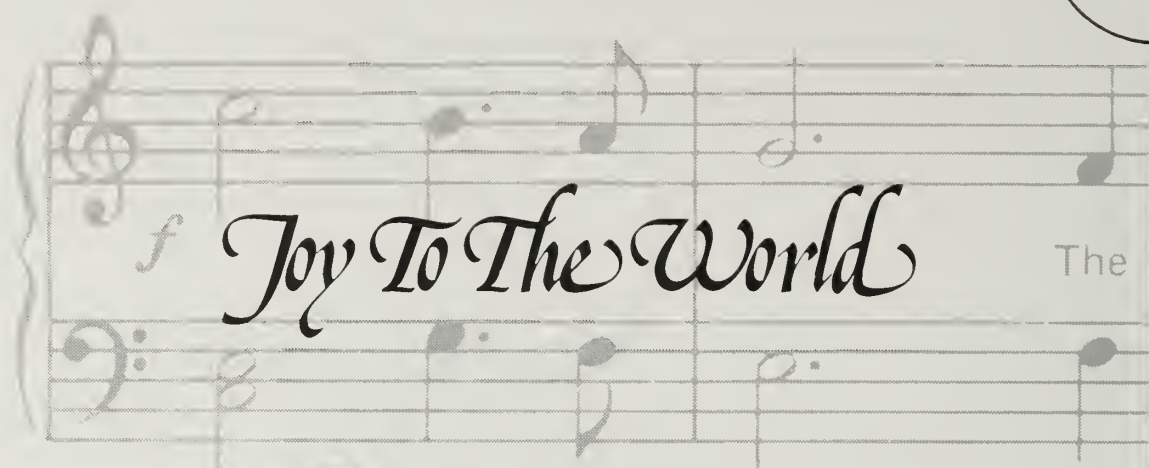
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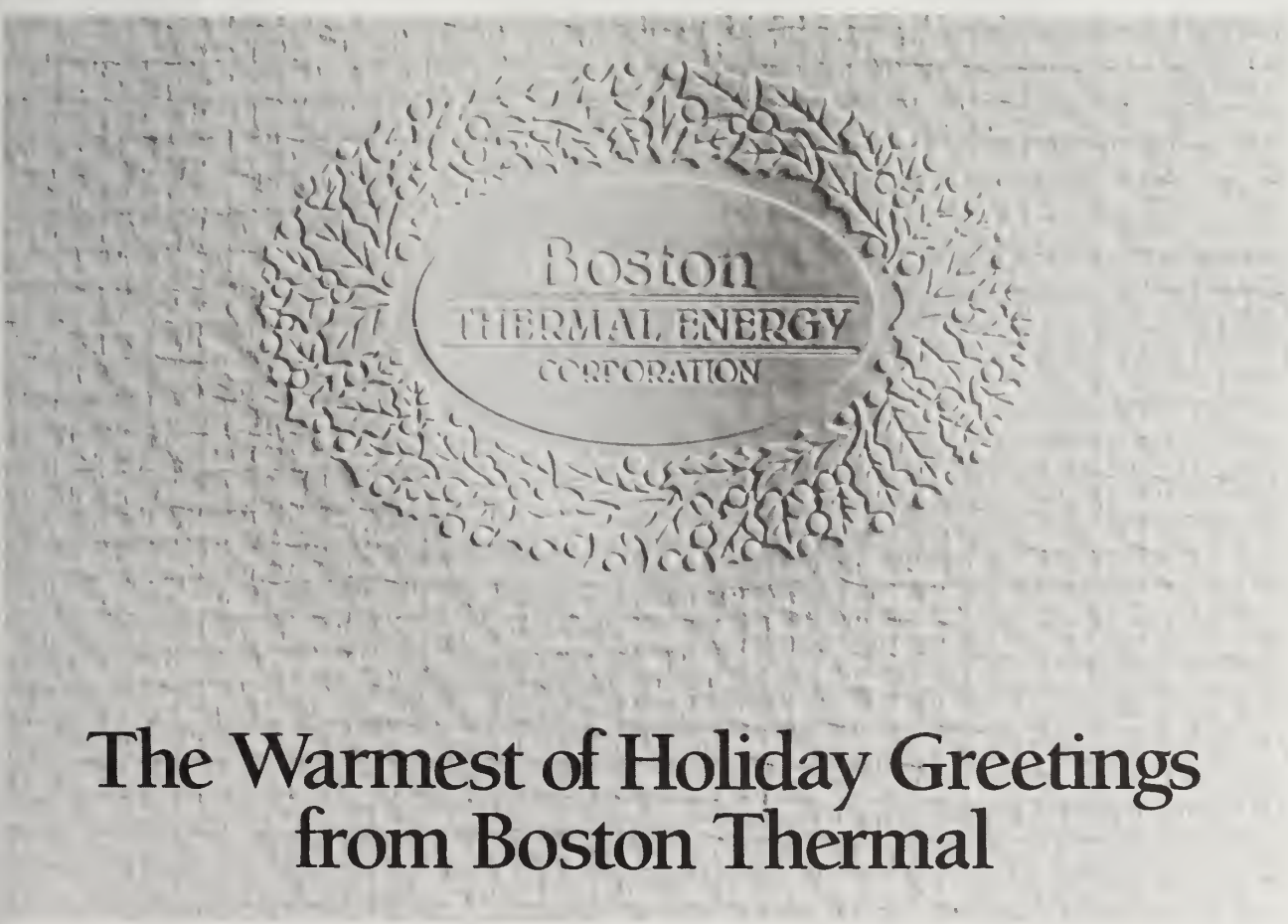


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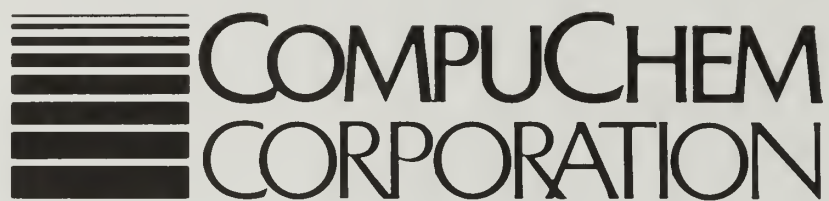
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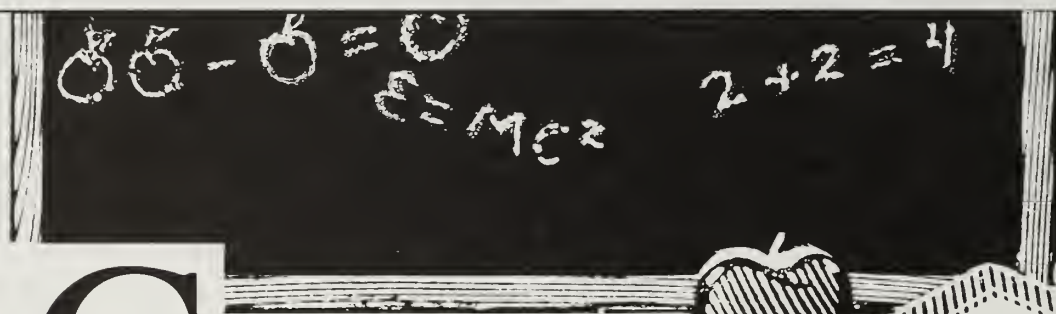
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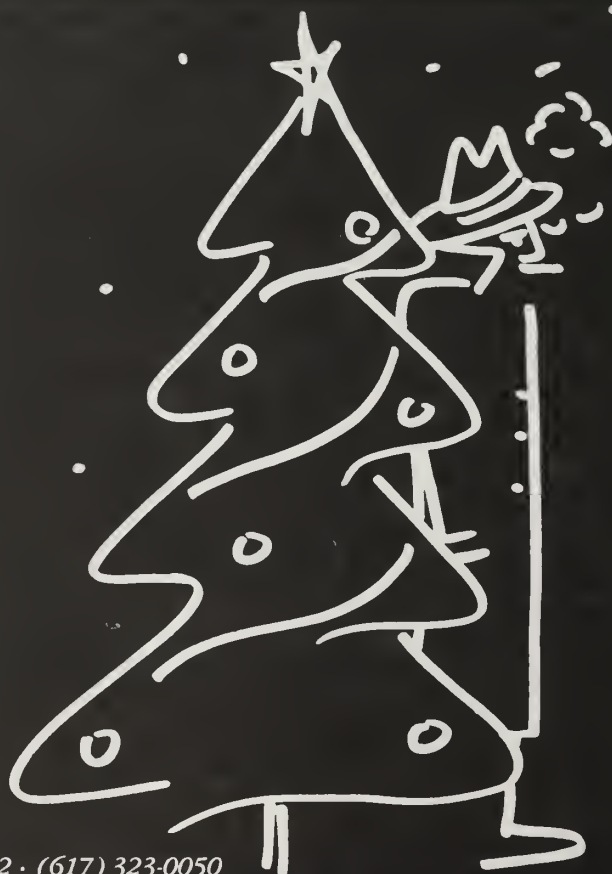
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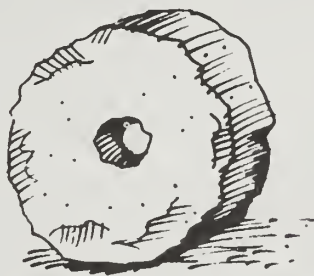
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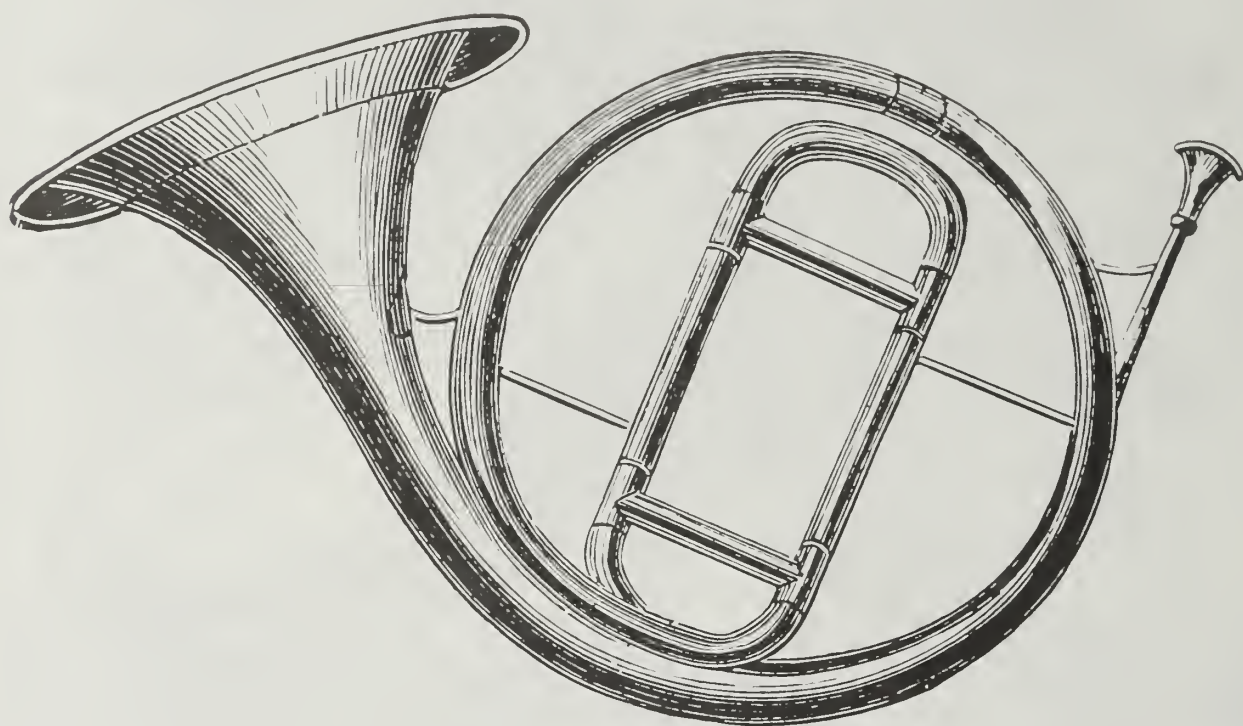


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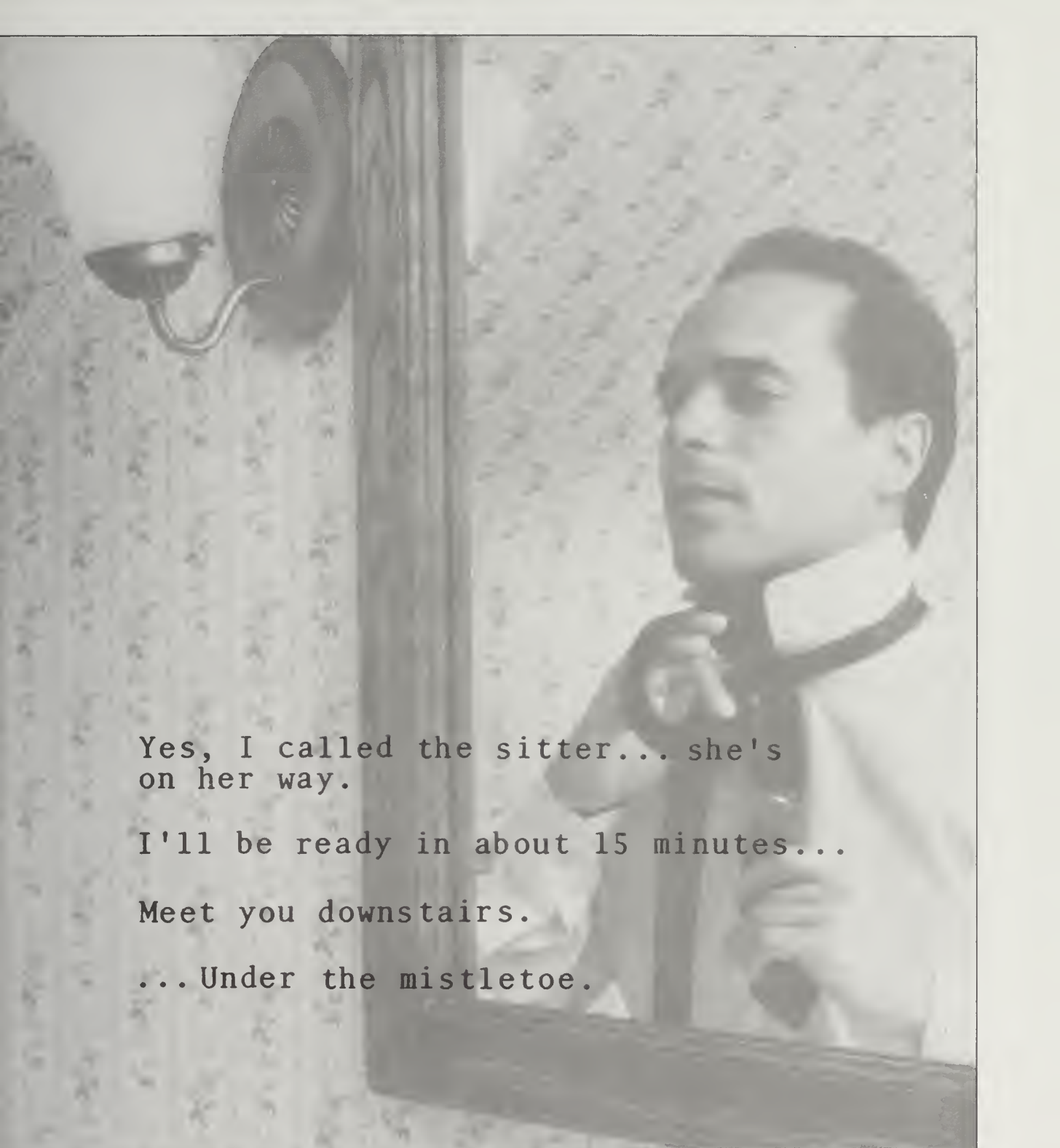
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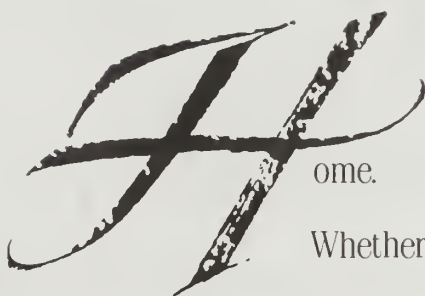
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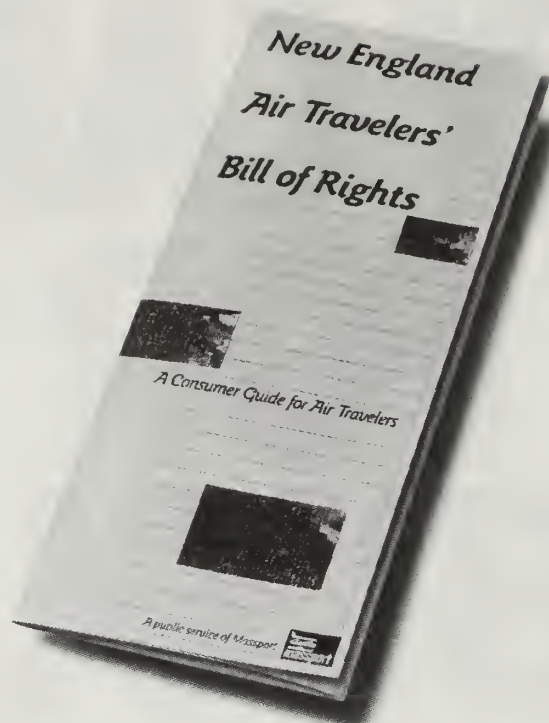
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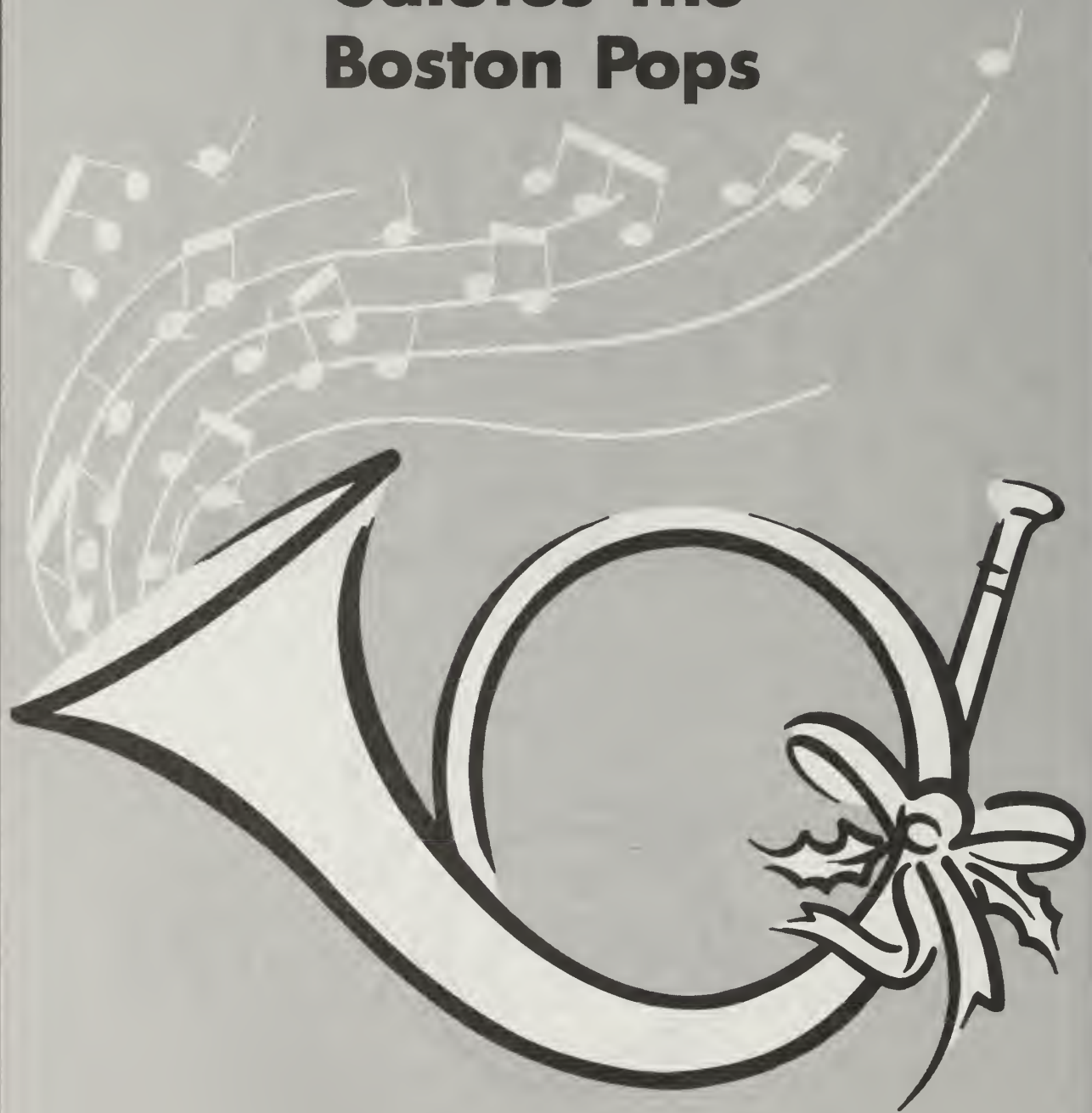


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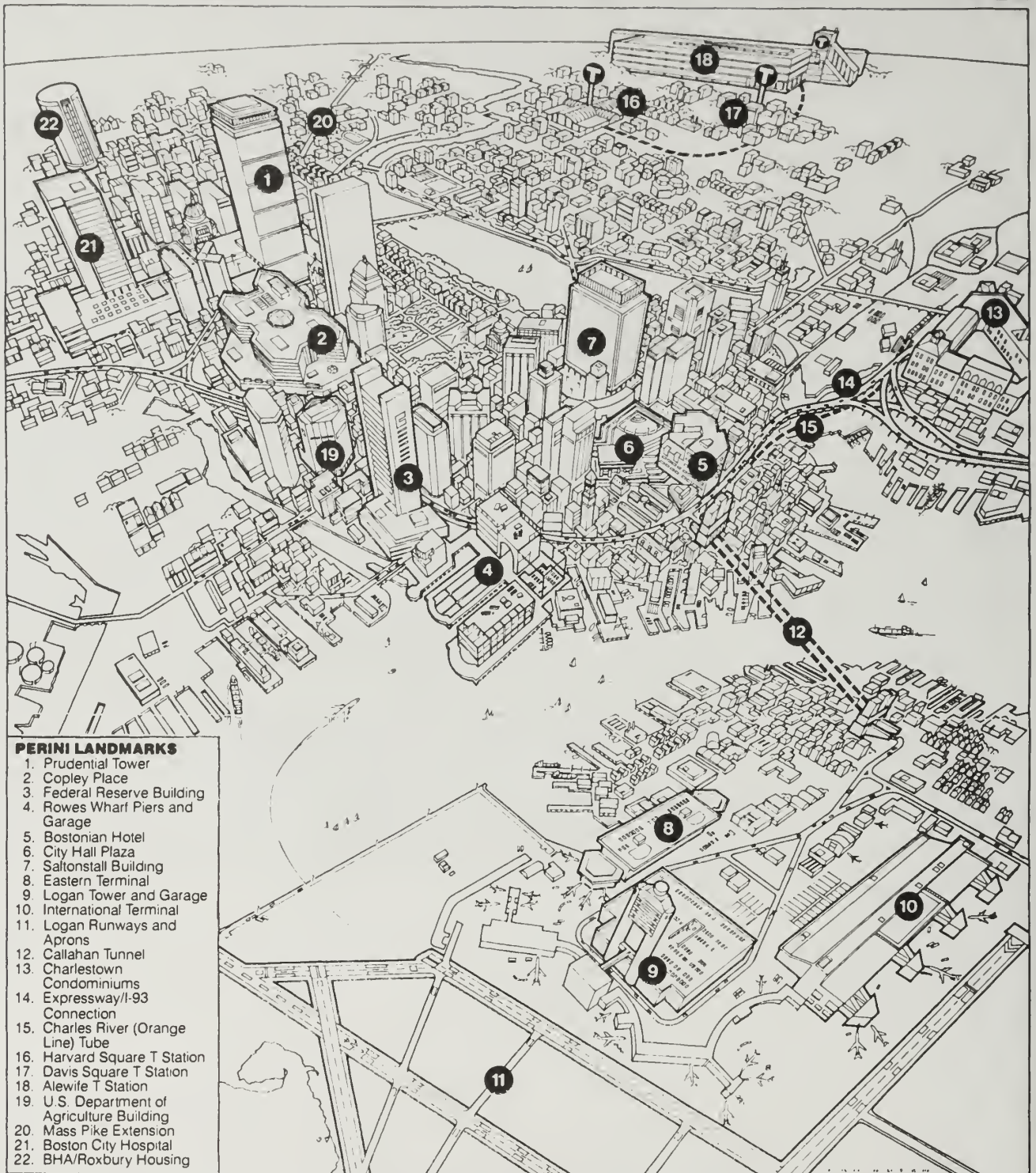
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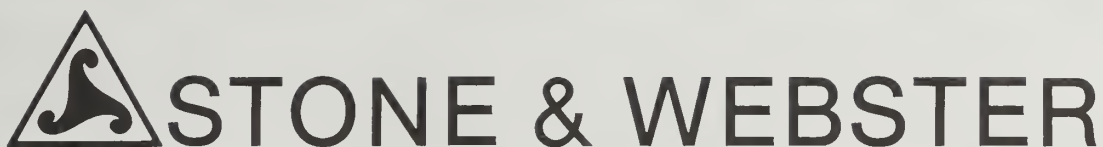
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